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center of vision

MassArt Student News

Issue Number 9 October 2015

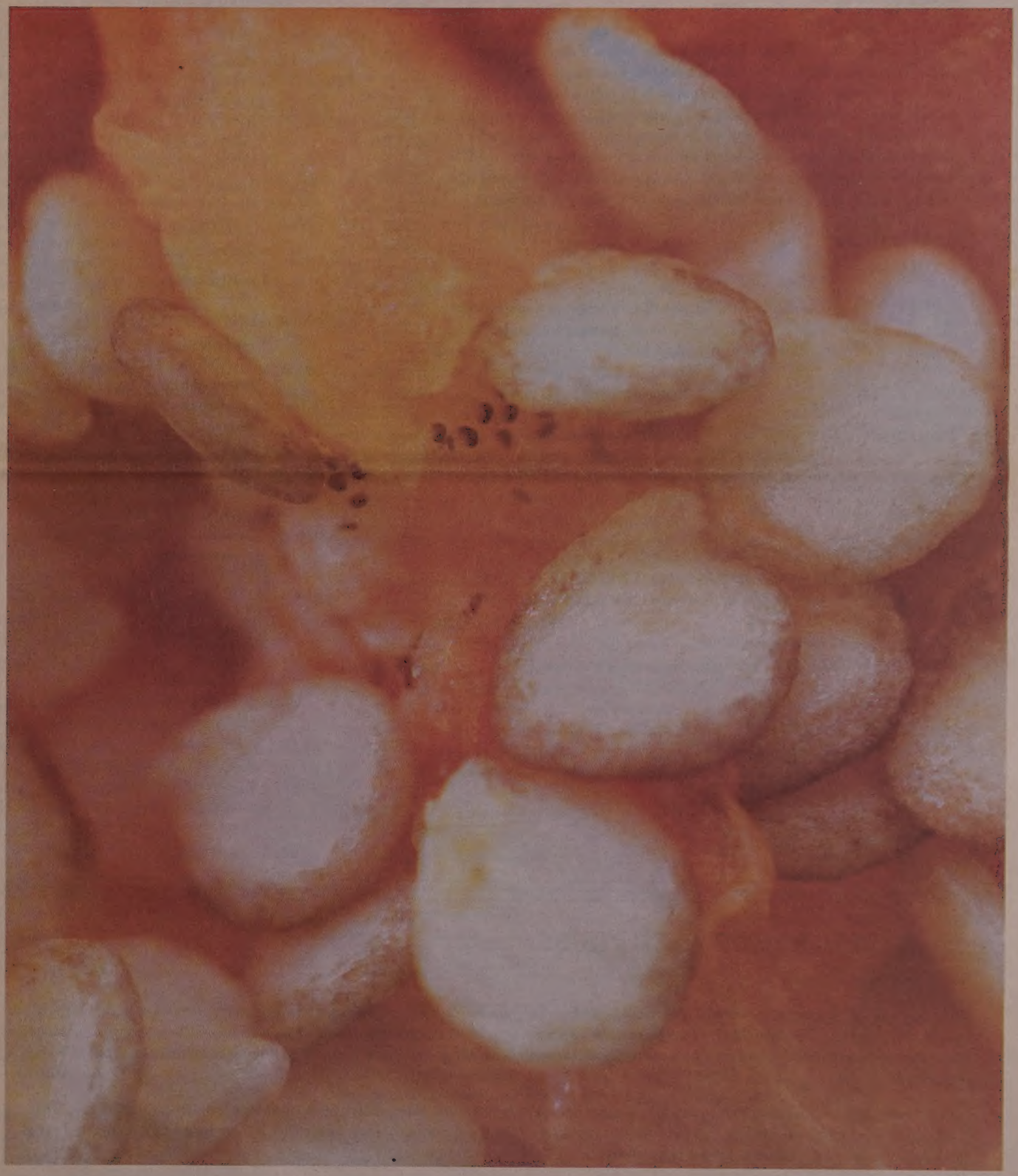

Photo by Jennifer Smith

We welcome submissions for header art, if you have an idea or documentation of your work—submit to snews@massart.edu!

CENTER OF VISION

MassArt Student News

621 Huntington Avenue, Boston, MA 02115
massartstudentnews.com, facebook.com/MassArtStudentNews

Issue Number 9
October 2015

About Us

MassArt's Center of Vision serves as a forum for the MassArt student community. We publish a range of mediums, both written and visual, continuously online and monthly in print, in both cases free of charge. We are a hybrid between a newspaper and a journal; as such, Center of Vision is a place for our college community to explore its creative output, express diverging opinions, and discover what's happening on campus and beyond. We believe the sustainability of the paper comes from allowing each new generation of students to make their mark on the paper. As a place where every student can have their say, Center of Vision belongs wholly to the MassArt community.

Join Our Team

Dear Reader,

We print an 8-page monthly publication as well as maintain an frequently updated online paper with event posts, our financial column, and student submissions, etc. Current positions we're looking for:

Online Editors	Photo-journalists
Print Editors	Event Reporters
Music/Band Review Columnist(s)	Film Review Columnist(s)

If any of these interest you, email us at **snews@massart.edu** and we can help get you started before the next meeting.

Next Deadline

PRIORITY DEADLINE: ***Tuesday, October 13th, 2015 at 7 PM***
GENERAL DEADLINE: ***Tuesday, October 20th, 2015 at 7 PM***

Send all submissions to: ***snews@massart.edu***
Name, Title of Work, Major, and Class Year included.

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MASSACHUSETTS COLLEGE OF ART AND DESIGN

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To Passionate Activists:

By JULIAN WALLS

I deeply appreciate your activism, we need this. It helps society. But, take a breath sometimes and de-escalate your anger, sometimes. Overzealous activism does not help. Uncontrollable, explosive emotions does not help. And, it is not censorship *if you know where I'm coming from* when I say this. I too also want the changes that you want—we ultimately want the same thing—but I want it in a toned-down manner that has historically been more effective.

Let's have civil conversations when not under the influence of explosive emotions. When those emotions no longer recklessly control you. That is not defeat, it is simply civil and just. It is *then* that things change. And, it will. A stone thrown from a dark hand or light hand, young hand or old hand, soft or worn, for any cause: is still the same stone.

Some think that their hands balled up, or a weapon, or an overboard of rage is a tool to support what they want. But, it's not. Fire feeds fire feeds lighter fluid feeds words feeds violence and none of that can feed a solution. But, the majority thinks that obliterating the bad guy will help. Extremist activist cannot hear how loud they are, nor hear what they are saying, nor can they hear any responses. They block out what they don't want to hear. When questioned, they get defensive and escalate passion and frustration. We **can** make changes in a civil way, so let's.

Money Practice: 5 Financial Tips for Freshmen –Good Money Habits now will help you be in control of your financial fate

By TIBBS

1. Don't Take Out More Student Loans Than You Need

Almost all of you have student loans – but do you know how much you've borrowed and how long it will take to pay them back? It's relatively easy to get student loans, which makes it way too easy to borrow more than you need. Notice I said "more than you need", not "more than you can spend". Spend your money on the right things – not pizza for you and 5 suite-mates or mani-pedis at a spa. Loans may feel like free money right now, but live like that and it will come back to bite you. Overall, the (U.S.) class of 2015 graduated owing an average of $35,000 according to Edvisors. The MassArt class of 2015 however has lower median debt of $27,000. That's more impressive yet when we calculate that the MassArt students owe an average of $6,750 per year (if we assume a 4-year college career). Keep those numbers in mind, and work to keep your borrowing as low, and repayment as high as possible. When your student loan payments begin 6 months after graduation, you'll be glad you did.

2. Start Saving a Little Each Month

If there is any one thing I wish I'd done better with money, this is it. Start now and at graduation you will have the number one habit likely to help you stay out of financial trouble and develop financial stability. Start by saving all your coins. Put them in a savings account with no ATM card. As the total starts accumulating and you feel successful, step up your game. Add an extra $5 every month (or every week!). You'll feel proud of your accomplishment, and just as important, you'll have resources when an emergency or opportunity comes up. Sit back a moment and imagine just how great it will be when you decide to use gold for your senior thesis project, and you have the resources to do it without asking for help! It's powerful!

3. Create a Budget, and Learn to Stick To It

A. This, ladies and gentlemen, is where we separate the financial artists from the arts & crafters: do you have a good understanding of your monthly expenses and monthly resources? There are good online/mobile tools that can make this task easier and more fun if that's how you roll – check out Level, Saved Plus and Mint. Ask your friends if they're using anything and what they like about it. But if you don't have unlimited resources YOU MUST figure out the way that works for you. List all your expenses (monthly and others such as tuition, housing, etc.). Don't forget to list the amount you plan to save as an expense. List all your sources of income (savings, work, loans, help from home). It might be tricky to figure out how student loan funds you get once per semester apply to your routine monthly expenses – if you need help ask at the Student Financial Aid office for resources they have. Ask a family member (parent, aunt, older cousin) if they seem to have their finances under control. Ask your friends how they do it.

Graphic by David Gorelik

B. Once you've got a budget sketched out, learn to stick to it. One easy method is to use envelopes for each category of monthly spending. Your categories might be "Food", Fun", "Art Supplies", "Gas", "Rent" – whatever fits your life. Each month, get your spending money out of the bank in cash, and put the budgeted amount in each envelope. When you pay for things, use money from the right envelope. When an envelope is empty, well, you're done spending in that category for the month. Or you may have to borrow from Fun for Gas. This method also makes it easy to understand if your original budget was realistic. If you spend $30 more each month on food, well you better adjust the whole budget to allow for that much spending on food. Soon you'll develop a sense of how much you need to just get by without fun, how much you want to spend having fun, and how to balance those things. Spending money, even on food, is more fun when you having the confidence you know what you can afford.

4. Get a Checking Account

You are probably experienced with making payments any number of ways without writing checks, so why would you want a checking account? First of all, it's free. Most banks in college neighborhoods offer free checking to students. A checking account can help you learn to manage your money, develop good financial habits and establish a credit history.

Each of those will pay off big in the future. Step into a couple of banks (there are two at Brigham Circle) and ask about their student plans. Features to consider and look for: accounts with reimbursement for out-of-network ATM fees, low minimum daily balance requirements, online bill paying, mobile remote deposit capture and companion savings accounts.

5. Get a Mentor

Maybe this should be #1 on the list, because having someone to talk to about money questions will help you move forward on all of the other suggestions. What I'm recommending here is that you all get my best friend. My BFF has always been a step or two ahead of me in serious financial activity – bought a house with a mortgage, ran her own business, took a year off to travel, invested in stocks and mutual funds for retirement – that's what I'm calling serious financial activity. I've learned so much from her, because we've always been straight up with each other, she's smart about money, and she has always been willing to answer my questions and tell me what she looks back on as a mistake. Find a mentor who is willing to hear your questions, and share their mistakes and successes with you. Ideally it will be someone a few (or many) steps ahead of you on the path of life. It feels SO much better to make a tough decision when you've had the opportunity to discuss it with someone else.

Remember - You are going to make mistakes – make them on a small scale and learn the lessons from them. Along the way you'll also discover the right ways for yourself.

Have a financial question? Have an issue that you haven't seen addressed here? Please contact snews@massart.edu! We can forward all of your questions to our anonymus financial columnist. We look forward to hearing from you.

I was a Tunnel Rat, like many of the skinny Guys in my Unit

By JOSE ANGELO RIVERA PALACIO
Nam Combat Vet - USMC

Vietnam - the stories you viewed are from by-gone days, when a young man from Texas was sent by his government, to a foreign nation. There to stand with his comrades for Democracy & Human Rights. It was a time of turmoil & fear, within our Nation, it was a also a Chapter of personal Sacrifice for those many young Americans who stood the Winds of War, that others might live in Peace & Free.

From the front lines where those combat grunts, (USMC Tunnel Rats), lived, fought, & perished, to the ones who kept them supplied & fed, every young men there held "Old Glory", flying high. Know here was where I understood the value of Honor, Pride, Tradition, Equality, Democracy, & most of all Friendship. Here Respect was forged & molded within each of Us. Those words which you read reflect the life of only one of so many proud young men & women, within those battle fields of Vietnam. Know this was our Destiny, this was our Time, what I write are those footprints which I shall leave as an archive of this Time. It is a Legacy of Hardships & Pains which so many of our nam vets have lived & suffered through. To those U.S. Forces - Brothers & Sisters who understand & know the Price & Value of Liberty & Freedom - Semper Fi - Siempre, I Salute You...!!

1

THIS COULD BE YOUR WORK!

2

3

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THIS IS A RESUME BUILDER

5

RE-
FLECTS
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SCHOOL
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THIS
COULD
BE YOU
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SUBMIT!
10

IT'S A WAY
TO GET
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12

The Gallery

1, 4, 12.
Kalkidan Adgeh
"Cosmetic Royalty"
Fashion
Class of 2017
Photographed by
Keitaro Yoshioka

2. N/A
3. N/A
5. N/A
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8. N/A
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10. N/A
11. N/A

All of the photos from our gallery can be seen online at: ***massartstudentnews.com****. Our priority deadline for artwork and creative writing is:* ***Tuesday, October 13th, 2015 at 7 PM****. Please send any submissions to* ***snews@massart.edu****. Generally, we like to publish the student's name, major, title of work, class year, and a link to your portfolio website. We look forward to seeing your work!*

Faculty Highlight: Maura Smyth

By CENTER OF VISION STAFF

Q: What Classes are you currently teaching? What about them has you the most interested?

A: I am teaching two sections of Literary Traditions and an upper-level class titled "The End is Near!: Envisioning the Apocalypse and Beyond." I always enjoy teaching Literary Traditions—it's just so much fun, and so rewarding, to read texts like Homer's Odyssey, Dante's Inferno, and Shakespeare's Tempest next to each other and, together as a class, find and forge rich connections among them. The best part, though, is getting to see the connections my students make between those texts and their own work in their final creative projects at the end of the term—when they become part of the literary tradition we've been discussing all term.

It's my first time teaching this class on the apocalypse and it's been a blast; I hope to offer it again in the future. We spent the first half of the class studying more straightforward depictions of the apocalypse and its aftermath—the apocalypse, that is, as we know and love it, when our world comes to a sudden and spectacular end and almost all of humanity is wiped out. This is the apocalypse of The Road and The Walking Dead. Halfway through, though—about a week ago, in fact—we shifted gears to think about the end of the world in a new way. What if the world doesn't end all at once, as we're used to imagining it? What if, instead, it ends slowly and locally, at first wiping out only certain species, cultures, and groups of people? What if, in fact, the end of the world has already arrived for certain species, cultures, and groups of people? How do we tell that version of the apocalypse? I'm really excited to see where we take it as we read texts like Black Elk Speaks and Parable of the Sower, watch a documentary on the demise of the passenger pigeon, and analyze discourses of climate change. We will discuss how narratives of "local" and "slow" apocalypses get told when they occur on a level that remains invisible on the global stage, a level that challenges our storytelling abilities, for such narratives can tell us volumes about the health of our cultural imaginations as well as our ecological reality.

Q: As a Literature Professor what book/ books are you currently reading?

A: I just started Islandology, by Marc Shell, an extended essay on the importance of the figure of the island to how we think about the world (I'm currently working on a fictional project involving an island world myself). In the fiction department, I just finished one of the most marvelous books I've read in a very, very long time: The Night Circus, by Erin Morgenstern. It's an extraordinary, beautiful, haunting novel, unlike anything else I've encountered. If anyone wants to feel transported to a magical place—there's no other way to describe its effect—you have got to go read it. I drew out the last fifty pages for two weeks because I just didn't want it to end. Let's see…I also just got Wastelands: Stories of the Apocalypse (ed. John Joseph Adams) to read as I think about ways to reconfigure my Apocalypse syllabus for the next go-around, but I think that will wait until the summer. I need to spread out the dark texts!

Q: How have you received the Massart community? Is it similar or different to other teaching environments you have experienced before?

A: This is my first year here and I couldn't be more blown away by the students, faculty, and staff I've met. It's definitely a different environment than I've taught in before—but in all good ways. In the past, I've taught at liberal arts colleges and at a research university where I was asked to teach classes that were strictly literature. I love the opportunity to incorporate more visual and artistic elements into my classes here; I'm still figuring out ways to do that, in fact. MassArt students seem very open to taking intellectual risks and thinking in new ways,

Drawing by Jenny Andress

which often leads to fantastic, even exhilarating discussions. I am so impressed by the visual and creative depth of analysis my students bring to our discussions; I find myself mulling over points they bring up long after the class is done.

Q: What is your most memorable moment at MassArt?

A: I'm still pretty new here, but, so far, my most memorable moment—or moments, rather—were on the days last fall semester when my students brought in their final creative projects inspired by the texts we'd read together that semester. I'd been able to listen to my students' perspectives in class and help them develop as writers and critical thinkers all semester, but it was so eye-opening—and inspiring—to see those experiences expressed through their extraordinary creative talents. It brought home for me just how lucky I am to be a part of such an extraordinary and unique place of learning. I very much look forward to collecting other such memorable moments in the years to come!

ABOUT THE BOSTON PUBLIC MARKET:

BOSTON PUBLIC MARKET

The Boston Public Market, which opened July 30th, is the only all-local, indoor, year-round market in the United States. The Market houses 37 local farmers, fishermen, and food purveyors selling items such as farm fresh produce; meat and poultry; eggs; milk and cheese; fish and shellfish; bread and baked goods; flowers; and an assortment of specialty and prepared foods. Everything sold at the Market is produced or originates in New England. The Boston Public Market, located at 100 Hanover Street above the Haymarket MBTA station, is open Wednesday – Sunday, 8 a.m. – 8 p.m., year-round.

The Boston Public Market is located in downtown Boston's emerging Market District, next to the Haymarket pushcart vendors and the historic Blackstone Block, and it sits on the Rose Kennedy Greenway and the Freedom Trail. 100 Hanover Street also contains the Boston RMV branch, entrances to the Haymarket MBTA station, and a parking garage. Two Hubway bike share stations are located nearby, and on-site bike parking is being installed fall 2015.

Boston Public Market vendors are proud to accept SNAP/EBT for all eligible market products, and the Market is a participant in the City of Boston's Boston Bounty Bucks program, which provides a dollar for dollar match, up to $10 a day, for SNAP customers to spend at participating farmers markets and the Boston Public Market.

The Market is a civic resource, educating the public about food sources, nutrition, and preparation. In addition to 37 vendor stalls, the Boston Public Market includes the KITCHEN, a 3,200 square foot demonstration kitchen programmed by The Trustees of Reservations, the Market's programming partner, with opportunities such as hands-on cooking demos, lectures, family activities, exercise classes, training and community events.

Construction of the Boston Public Market was a partnership between the not-for-profit Boston Public Market Association, individual and corporate donors, foundations, the City of Boston, and the project's seed funder, the Commonwealth of Massachusetts. The not-for-profit Boston Public Market Association operates the Market without any public funds, showcasing a variety of local food purveyors and helping them connect the farm to the city.

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For more information, visit bostonpublicmarket.org, **Facebook** (Facebook.com/BostonPublicMarket), **Twitter** (@BosPublicMarket), and **Instagram** (@BostonPublicMarket). Follow activity at the Market by using #bostonpublicmarket.

Are unpaid internships worth it?

By ANDREA CABRAL

As a student who is currently on the path to entering one of the most competitive job fields out there, you may be looking for some sort of job-related experience to make your resume stand out from what could potentially be hundreds of other job-seekers (not to start this off negatively or anything, ha haaaaaa….) An internship is the obvious but sensible choice: You learn what it's like to work in your field by actually working there, you get to meet artists who have jobs who could give you some really great advice, and it could potentially set you up for a paying job in the future.

We've all been told, however, to be wary when looking into unpaid internships, and rightfully so. You've developed professional-level skills during your time at school so far that deserve some sort of pay for your time and effort, and not just some lousy couple of school credits. I don't mean cash per se (though if you end up landing a paid art internship, that's absolutely wonderful as well), but an unpaid internship should be a rewarding and fruitful enough experience that, when considering the skills you develop, could even pay for itself when you start seriously looking for a career.

I'd like to talk a little bit about the two internships I've completed so far, and why they both were fantastic experiences for me despite the lack of cash I received.

For those who don't know me, I'm currently a senior studying animation here at MassArt. and I spent the past two summers in Boston doing unpaid internships alongside paid customer service jobs. When I first looked for summer internships as a sophomore, I applied to all sorts of places listed on MassArt's career services website. One place that got back to me was an internship at a painting studio for Rick Berry, a local artist whose work is renowned all over (You may have seen his work in Hi-Fructose Magazine recently).

I wasn't sure what to expect interning at a painting studio considering that it wasn't anything like what I'm majoring in, but I'm happy to say that I was pleasantly surprised by how much I learned about working as an independent artist. I worked with his painting studio manager and wife, Sheila Berry, to market his work on social media, promote gallery events, organizing his website, and much more. It definitely got me thinking a lot about how I could do the same for my own work after school, but what really made me feel like the internship was worthwhile was the interest that both Rick and Sheila Berry took in how I promoted my own work. They looked through my sketchbook, we talked a lot about what I was thinking for my career path, and they gave me tips for making my own website and business cards (which I'm benefitting from especially now as a senior). It was more than just a job I was doing for school credit: it was an opportunity to learn from a professional artist that I could walk away from feeling more prepared and confident to soon become a professional artist myself.

The second internship that I just recently completed this past summer was vastly different from the first one I did. I put a lot of work into my portfolio and website since interning at Rick Berry's studio, and I was able to land a position as an art intern at FableVision Studios, a local animation studio that focuses primarily on projects for educating younger children.

In the summer before, I was working in a much smaller studio environment with only one to five other people there at a time, learning about how I could potentially manage myself as an independent artist. A year later, I was working in a larger studio alongside 10+ professional artists all collaborating together to make projects for clients. It was an environment I had been curious about since I had thought about working at an animation studio years ago, and I learned a lot about how client projects get passed around from person to person in the most efficient way. I attended several meetings, some with only the art team and some with the entire staff, witnessing first-hand how there was constant communication amongst the whole studio working on multiple projects at once. A server that was accessible on everyone's computer was used to organize and archive past and current projects. Everyone on the art team had one or several projects assigned to them to work on for the day, and every morning they would confirm who was working on what.

While there, I worked a bit on current FableVision projects for clients, but I was also given a lot of exercises to work on for my own learning benefit. I worked mostly with Adobe Flash CS6, and did several exercises that would revolve around topics like character design, storyboarding, animating in Flash, etc. I talked a lot with Hannah O'Neal, an animator/artist at the studio who works with the interns, about what I was interested in learning while I was at the studio, and she would give me assignments based on honing that particular skill. I received a lot of helpful hands-on critique from both her and Bob Flynn, the director of art and animation at FableVision. I could see how much I was improving my work, and I started thinking differently about how I make my art thanks to their advice and suggestions. As I finished up my internship at FableVision, I felt very confident about my work and much more knowledgeable about the industry than I did before.

So those were my two experiences doing unpaid internships. In my opinion, I definitely lucked out with how much each one had ended up benefitting me. I got to work with several people who really cared about how I could possibly advance as an artist, and that is what I feel is crucial to an unpaid internship and separates it from an unpaid job, which you should never find yourself doing. What was awesome was how different my internships were from each other, and yet they could potentially be two sides to the same coin, how I could spend my career making both independent and client work and know how to approach the specific needs of each.

I'd like to end this article with a couple or summarizing bits of advice for when you're looking at and completing unpaid internships.

When looking at internships, really consider what you could learn being there and how it could be applied to your career. It's tempting to take an internship just because it might look good on a resume, but it should be an opportunity for you to grow. You don't want to end up interning somewhere where you feel like you're wasting your time.

While interning, ask all sorts of questions! You can learn how someone working professionally solves the different problems they encounter. It's a great time to learn new ways to approach a project that you wouldn't have learned in class.

If you feel that you're not benefitting from an unpaid internship enough, leave. This is some advice that I've gotten from my professors in the past, and I couldn't agree more. You're a professional, and if you find that you're not getting back enough for what you're giving, then it's not worth sticking around.

And finally I'd like to just say that I highly recommend interning at Rick Berry Studio and at FableVision Studios. They were both great opportunities with wonderful people.

BOSTON BALLET LAUNCHES 52ND SEASON WITH THE 3RD SYMPHONY

"It has been one of my longtime goals for Boston Ballet to present this brilliant work," explains Mikko Nissinen, Artistic Director of Boston Ballet. "This work is an ode to, and touches the essence of, humankind. If you have ever experienced birth, death, relationships, love, emptiness, jubilation, you can relate to it."

All performances of *Third Symphony of Gustav Mahler: A Ballet by John Neumeier* take place at the Boston Opera House (539 Washington St, Boston, MA 02111): **Thursday, October 22nd, 2015 through Sunday, November 1st, 2015.** Tickets start at $35. For more information, visit **www.bostonballet.org** or call **617-695-6955**.

Choreography: John Neumeier
Staging: Leslie McBeth, Janusz Mazon & Kevin Haigen
Music: Gustav Mahler's 3rd Symphony
Costume Design: John Neumeier
Lighting Concept: John Neumeier
Lighting Execution: Ralf Merkel

See full description on our website, MASSARTSTUDENTNEWS.COM, or visit our Facebook page, /MASSARTSTUDENTNEWS

clubs and meetings

LGBTQIAA	Monday 7 PM	Kennedy 280
The Well	Monday & Thursday 7 PM	Kennedy 260
MassArt Poetry Alliance	Tuesday 7 PM	Kennedy 280
Student Government Association	Wednesday 1:30-2:45 PM	Kennedy 280
Artist of Color Union	Thursday 7 PM	Kennedy 280A
Center of Vision	Thursday 8 PM	Kennedy 280B
Costume Design Club	Thursday 7-9 PM	Tower 1101 & Trustees Room
ReStore	Monday: 10 AM- 8 PM Tuesday: 10 AM- 8 PM Wednesday: 12 PM- 8 PM Thursday: 10 AM- 8 PM Friday: 10 AM- 6 PM Saturday: 10 AM-12 PM Sunday: 10 AM-12 PM	Basement of Kennedy

good grub

Kennedy Cafe	Monday-Thursday Friday Saturday & Sunday	7:30 AM-8:30 PM 7:30 AM- 3 PM CLOSED
Spoon Cafe	Monday-Friday	11 AM-2 PM & 5-7PM
Beatty Cafe	Monday-Thursday Friday Saturday & Sunday	7 AM-8 PM 7 AM- 6:30 PM 10:30 AM-6:30 PM
C-Store	Monday-Thursday Saturday & Sunday	11 AM-11 PM 2PM-11 PM
Peet's Coffee and Tea	Monday-Thursday Friday Saturday Sunday	7 AM-8:30 PM 7 AM-6 PM 8 AM-3 PM CLOSED

events

Make/Speak	Thurs, October 15 at 7 PM	MIT Student Center, 84 Massachusetts Ave, Cambridge, MA 02139
Green Arts Network: Artist Showcase	Fri, October 16 at 2-8 PM	Pozen Center, North
Halloween SPOOKTACULAR	Fri, October 16th at 8 PM	Out of the Blue Too Gallery, 541 Massachusetts Ave, Cambridge, MA 02139
Internship Workshop	Wed, October 21 at 1:30 - 3 PM	Trustees Room, 11th Floor, Tower
Boston Ballet: Third Symphony of Gustav Mahler: A Ballet by John Neumeier	Thurs, October 22, 2015 at 7:30 PM Fri, October 23, 2015 at 7:30 PM Sat, October 24, 2015 at 1 PM Sat, October 24, 2015 at 7:30 PM Sun, October 25, 2015 at 1 PM Thurs, October 29, 2015 at 7:30 PM Fri, October 30, 2015 at 7:30 PM Sat, October 31, 2015 at 7:30 PM Sun, November 1, 2015 at 1 PM	Boston Opera House, 539 Washington St, Boston, MA 02111
Mitch Ryerson: "Small Medium and Big: Making Things with Wood"	Thurs, October 22at 6:30 - 8:30 PM	Trustees Room, 11th Floor, Tower
Family Day	Sat, October 24 at 11 AM - 4 PM	Bakalar & Paine Galleries, South Hall
Fall Photo Lecture Series: Erin Shirreff	Tues, October 27at 2 - 4PM	Tower Auditorium, Tower
Illegally Blind Halloween Party w/ Vundabar, Creaturos, Televibes, Mini Dresses, Wakes	Thurs, October 29 at 8 PM	The Middle East Upstairs, 472 Massachusetts Ave, Cambridge, MA 02139
MIT Architecture Lecture Series: First Office: Anna Neimark & Andrew Atwood, Anna and Andrew Talk About Models	Thurs, October 15 at 6 PM	7-429, Long Lounge
Mika Natif, The Role of Micro-architecture and Topography in Early Mughal Painting	Mon, October 19 at 6 PM	3-133
Rosa Barba, on objects as ideas	Mon, October 19 at 7 PM	E15-001, ACT Cube
Alessandro Beghini, Structural Optimization for a New Architecture	Mon, October 26 at 12:30 PM	7-429, Long Lounge
Marjetica Potr, Public Space is a Social Agreement	Mon, October 26 at 7 PM	E15-001, ACT Cube
Boston Public Market: KITCHEN: A Night at the Market	Thurs, October 15 at 6-8:30 PM	100 Hanover Street at Haymarket Station
REI Hosts: Thursday Morning Yoga	Thurs, Otcober 15 at 7-8 AM	
Brown Bag Lunch With Let's Talk About Food. Topic:Herbs 101	Fri, October 16 at 12-1:30 PM	
Fish Meat, The Movie with discussion. Presented by The University of Massachusetts Amherst	Sat, October 17 at 2-4 PM	
Healthy Halloween Treats: Presented by The Art of Healthy Eating	Wed, October 21 at 10:30-11:30 AM	
Pajama Pancake Movie Party	Fri, October 23 at 6-8 PM	
Healthy Eating on a Budget: Diabetes Prevention and Management with Community Services	Sat, October 24 at 10 AM-12 PM	
Pumpkinpalooza!	Sun, October 25 at 11 AM-1 PM	
America's Test Kitchen: New Boston Cooking School: The Sizzling Skillet	Wed. October 28 at 6-8:30 PM	